

LUIS MIGUEL DE ZULATEGI

STABAT MATER
PARA TENOR Y BAJO
SOLISTAS, CORO A DOS
VOCES Y ORGANO
GONZALO VIDAL

E

Z782.25

V648

E
7 782.25
V648

Stabat Mater

para tenor y bajo solistas, coro a 2 voces y órgano

por E. Vidal

1896



Stabat Mater
a 2 voces y órgano

Gonzalo Vidal
1896

And^{te} Maestoso

First system of musical notation, featuring piano (p) dynamics and a 6/8 time signature.

Second system of musical notation, featuring forte (f) dynamics and a decrescendo (dim.) marking.

Third system of musical notation, featuring accelerando and fortissimo (ff) markings.

Fourth system of musical notation, featuring vocal entries and piano (p) dynamics.

Sta - bat Mater Do - lo -
Que — ma - rebat et — do -

Fifth system of musical notation, featuring vocal entries and piano (p) dynamics.

ro - sa Ju - xta cru - cem le - mo - sa
le - bat Pi - e Ma - ter dum vi - de - bat

Stabat Mater

Gonzalo Vidal
1896

And^{te} Maestoso



(Tutti)

debat Fili-us, pen- de- bat Fi-lius Fi-li-us. Cu- jus
pœnas in-dy-ti, Na- ti — pœ-nas in- dy - ti. Quis — est

(Tutti) Cu- jus —
Quis — est —

a-ni-mam — gemen-tem Con-tri- sta-tam et — do- len- tem —
ho- mo qui — non fle- ret Ma- trem Chri-sti si — vi- de- ret —

a- ni-mam — ge — mentem Con- tris-ta-tam et. — do-len-tem
ho- mo — qui non fle- ret Ma- trem Chri-sti si — vi-de- ret

Per-trans- i- vit per-trans-i- vit gla- di- us.
In — tan- to sup- pli-ci-o sup- pli- ci- o.

Per-trans- i- vit — gla- di- us.
In — tan- to sup- pli- ci- o.

(Bajo)

O quam tri- stis et a- fli- cta
Quis non pos- set contri- sta- ri

Fu- it il- la bene- di- cta Ma- ter
Chri- sti Matrem contem- pla- ri Do- len-

U- ni- ge- ni- ti Ma-
tem cum Fi- li- o Do-

ter- U- ni- ge- ni-
len- tem cum Fi- li-



Lo anterior se interpreta
 íntegro 3 veces y a la
 4ª se salta del signo ~~♩~~
 al Final siguiente:

D.C.

hi.
o.

rit.

FINAL

a. A- men

a.

A- men.

A- men.

I Dum — pen- de-bat Fi-li-us, pen- de- bat Fi-li-us Fi- li-
 Na- ti — pœ-nas inclyti Na- ti — pœnas in- cly-

II

col canto

Tutti us. Cu- jus a- nimam — gementem Con- tri- statam, et do-
 ti. Quis — est ho- mo qui — non fle- ret Ma- trem Chri- sti si vi-
 Cu- jus — a- ni-mam — ge- men-tem Con- trista- tam
 Quis — est ho- mo — qui non fle- ret Ma- trem Chri- sti

len- tem Per- trans- i- vit per- trans- i- vit gladi-
 de ret In ten- to sup- plici- o sup- pli- ci-
 et do len-tem Per- trans- i- vit gla- di-
 si vi de- ret In ten- to sup- pli- ci-

compas
siguiente



in 3 pentagramas

us. o. Solo de Bajo

O quam tri- stis et a-
Quis non pos-set con-tri-

Fi- sta- ri Ma- ter Do- len- U- ni- tem cum

Chri- sti Ma- trem con-tem- pla-

2 tempo

The musical score is written on three systems of staves. The first system has two vocal staves (Soprano and Alto) and a piano accompaniment. The second system continues the vocal parts and piano accompaniment. The third system concludes the piece with a final chord. The score includes lyrics in Latin and Spanish, and a tempo change to '2 tempo'.

al final el requiescat pentagrama

ge- ni- Ma-
fi- li- o Do-

ter U- ni-
len - tem - cum

ge- ni- fi- o.

Final



Final

Handwritten musical notation for the first system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the second system, including lyrics "a A- men".

Handwritten musical notation for the third system, featuring a treble and bass staff with various notes and rests.

Handwritten musical notation for the fourth system, including lyrics "A- men".

Handwritten musical notation for the fifth system, featuring a treble and bass staff with various notes and rests.

16 Marzo 1952